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High + Low: A Forty-Five Year Retrospective of D. Dominick Lombardi

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HIGH + LOW

D. Dominick Lombardi

HIGH+LOW

A FORTY-FIVE YEAR RETROSPECTIVE



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HIGH+LOW



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D. Dominick Lombardi

Clara M. Eagle Gallery, Murray State University, Murray, Kentucky

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by D. Dominick Lombardi, held
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*Front Cover: Whistling Bird, 1998
Back Cover: Tattooed Man #9, 1985 & 2006 (Private collection)
Frontispiece: Need is Chance Arising, 2015*

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To T. Michael Martin and Murray State University for this incredible opportunity to have a retrospective of forty-five years of my work. I first met T. Michael when I was a visiting artist, art critic and curator, meeting with the graduate students at VCU. I instantly saw in him, and his art, a very bright and creative spirit, and I am honored that he is the curator of this exhibition.

D. Dominick Lombardi





FOREWARD

Selecting a survey of work by D. Dominick Lombardi for the *High+Low*, exhibition is as exciting as it is challenging. To represent a career spanning over 45 years and 20 distinct chapters, I've chosen 89 significant pieces representing his paintings, drawings, mixed media and sculptures that reflect a prolific and diverse nature.

Lombardi's masterful mix of high and low culture is as current as the day it was created, showing how little the aesthetics of human behavior have changed. In some ways, Lombardi's distortions are a more truthful look at society than our daily facade of polite policy and political correctness, especially in the way we prompt contention, as Lombardi offers a much-needed change and disruption through his unique sense of humor.

Common throughout the works, Lombardi reveals source, influence, and process that allow the viewer a glimpse into the stages of his creations. They are, in essence, an open interpretation, veiled in playfulness, to put forth a more in-depth investigation of some very real concerns.

His narrative is staged, directed, and then morphed through mostly unconventional combinations, as the resulting compositions encourage us to investigate beyond the surface of each work. A suggested glimpse into an apocalyptic break down of society, where we are allowed to emerge charged, reconfigured, and prepared to push forward, is a cunning execution where questions flow and commentary is made as the viewer reexamines the world revealed around them.

I would like to thank D. Dominick Lombardi for his cooperation, for being so accommodating during the curatorial process, and for sharing such a breadth and variety of artworks for this exhibition. I am grateful for the continued support of the Art & Design faculty and staff at Murray State University. I would also like to acknowledge the gallery student worker team, for their assistance with this exhibition and recognize Dale Leifeste for the design of this catalogue, which is generously supported by a Creative Motif Grant.

T. Michael Martin
Assistant Professor
Curator/Director of University Galleries
Murray State University



DECIPHERING THE UNCONSCIOUS

In the late fifties my parents purchased a 1956 edition of the American Peoples Encyclopedia. I vaguely remember there being stress about affording the encyclopedias, since my family had just moved into a home my father built himself, and we didn't have much money left over, even for furniture. Despite his trepidations over the purchase price, my father carefully measured and built a bookcase for the encyclopedias so they would be safely stored until their future use. One day, when I was about three or four years old, I pulled down one of the books, opened it, and saw an image of Picasso's anti-war masterpiece, *Guernica* (1939).

At that time I had no idea what I was looking at, but when I saw the image, a painting that expressed the collateral damage of the Spanish Civil War in one Basque town as an abstracted event, I was mesmerized. Right then and there, I knew on some deep level that I was face to face with a most significant and meaningful picture, not only based on the feeling I got from it, but that it was found in one of those very important books that seemed to both disturb and enhance my family's lives. Later, I must have visited that painting, then located at the Museum of Modern Art, at least twenty times before it was sent back to Spain in 1981. I cherished every moment I spent with that painting, as it taught me so much about the power of art.

A second pivotal incident happened about three or four years later, when my family visited my father's parents in Southeast Yonkers. They had a tenant in the basement apartment, an elderly gentleman who smoked a pipe, and walked with a cane. I guess he spoke with my parents and grandparents, and found out that my brother and I liked to draw and paint. So one afternoon we were told to go down and visit him in his dimly lit, basement hideaway, and that he would play a picture game with us.

We three sat at his kitchen table, illuminated by a bare bulb hanging from the ceiling, where he gave us each a piece of paper with five lines drawn across it. He did this a number of times, and each time he would ask us to draw something recognizable, using those five lines as a beginning. I didn't realize it at the time, but he was teaching me about abstract art. I still occasionally approach my work the same way, balancing the conscious with the subconscious, or the non-representational with the figurative.

My other significant early influences were comic books and *Mad* magazine. In the late 1960s, when I discovered *Zap* comix, everything abruptly and profoundly changed. *Zap* was an underground, counter-culture magazine unlike anything I had seen before. It made me realize that the world was a very different place from what I had imagined, and the influences of both highbrow works like *Guernica*, and lowbrow popular culture would stick with me. I've always tried to balance those two

ends of the spectrum, and would eventually find a number of artists who also combined the high/low approach, such as Francis Picabia, Peter Saul, and Philip Guston.

Early in my twenties my interest in science fiction spawned the *Cyborgs* series. This consisted of ink drawings, acrylic paintings on canvas, a few box-dioramas and one multimedia room/installation, all featuring scenes filled with cyborg people and animals. Much of the art I created at that time has since been re-purposed or swallowed up by future works, however, my imaginings of what a half-biological being-half-machine might look like still exists in a few remaining works from that time.

In the late-seventies I began a series of oil paintings based on the theory that every day was a new challenge for discovery, and that I would be responding to my ideas and materials in a vastly different way each time. This was also the time when I made a month-long, cross-country camping trip that really opened my eyes to the beauty and diversity of the land, its people and critters. In addition, the fact that I was away from the studio, and out of my comfort zone, enabled me to see my ideas from a different point of view.

This in turn, pushed my conceptual thinking, eventually leading me to *Mixing Isms*. This meant that during each studio session I would allow myself to paint based on the way I felt, with any degree of abstraction or representation I wished regardless of what I had done the day before, or what I had planned for the following day. As a result, the narratives in the paintings were very loose and lively, precariously tied together by old photographs I referenced, or some wild and imaginary vignette that began as a preliminary sketch. In a critique of a solo show I had in Manhattan at that time, the critics Don Gray and Jessie Benton Evans Gray categorized my painting style as “convulsive obsessive”, a comment I was proud to share with others.

From Photographs are works that immediately followed my marriage to Diane, as well as our subsequent trip to Italy in 1980. I suspect that seeing all of the incredible figurative art in museums, churches and institutes drove me back closer to being a representational artist, but it didn't last long.

My *East Village* series piqued my desire to re-explore other approaches to making art, especially Expressionism and Surrealism, and led me back to my interest in blending lowbrow and highbrow art. During the seventies I found it difficult to find a gallery that would exhibit anything not considered highbrow. If work could be labeled “illustrative” it was not considered serious art.

The short-lived East Village art scene of the eighties was a tremendous breath of fresh air for me, and many other like-minded artists, as it brought narrative driven figurative painting back to New York. Two exhibitions that I saw at that time had a great influence on me. The first was *Expressionism: A German Intuition 1905-1920*; the second was *Italian Art Now: An American Perspective*, both shown at the Solomon R. Guggenheim Museum, and both profoundly eye-opening and enlightening to me, as they galvanized my interest in mixing Expressionism and Surrealism.



Cyborgs Unwind (1975), acrylic on canvas
36 x 48 inches, Photo: Courtesy of the artist.



Raoul's (detail) (1986)
charcoal pencil on museum board, 31 x 48 inches
Photo: Courtesy of the artist. (private commission)

Near the end of 1986 I was in a car accident that left me temporarily paralyzed with cervical cord neurapraxia. Immobilized by pain and sleepless nights, I had quite a bit of time to think about my work, and decided that when I was able to create art again, I would make the messages in my narratives more broadly meaningful. At first, I was only able to stand or sit comfortably for short periods of time, so I began to design and make tools and stencils, and look for other devices to create visual effects in my paintings.

In doing so, I was reconnecting with my father and grandfather who taught me the proper use of tools and the basics of construction when I worked with them as a carpenter's assistant in my early adolescence. I also found inspiration in techniques used by Max Ernst, such as decalcomania, grattage, and frottage, which pushed me to invent and experiment. The work in my *Drawing+Painting* series came out of this, while I began to inject a bit more humor in my work, as I reacted to the social issues of the time.

By the time I was back on my feet I was beginning to move toward sculpture; adding carved and found wooden objects to my *Drawing+Paintings*, which I now call *Carving+Painting*. With this new combination of 2D and 3D elements, I began to re-purpose wood and other materials, which eventually led to the creation of freestanding sculptures. The *Carving+Painting* works also brought me back to my *Mixing Isms* days, as I treated the different materials separately from the whole, but made sure they could fit together in a cohesive way.

My *Early Sculptures* were also links to my past, first to my introduction to carpentry tools when I was young, and secondly to my grandfather's obsession with recycling reusable construction materials. As a boy, I spent most of the time working with him and my father, taking wood from the demolition pile, removing the bent nails, and cutting off the rotted parts of the wood so the good portions could be reused. As a result of these influences, all of these sculptures are made of carved and painted found wood from discarded furniture, broken baseball bats, and any interesting metal, ceramic or plastic objects I could recover. Aesthetically, those first sculptures were largely linked in my mind to such earlier art movements as Futurism, Constructivism, Suprematism and Dada, as those first twenty-five years of the twentieth century always were to me, the golden age of modernism.

During my second trip to Europe in 1990, I was captivated by the *Street Performers* who were often seen serenading in town squares, where I found layer upon layer of posted bills. Soon, I began peeling off bits and pieces of the posted bills in an attempt to capture the color, text and culture of the time. When I returned to my studio I produced a small series of purposely kitschy works, using those materials to represent the street performers. There were a few large paintings, mixed media works that combined collage, gesso, and pencil on wood, one life-sized sculpture carved from a fallen cherry tree and a kinetic piece using a record player.

Another series from the early nineties was *Repurposed Paintings*. I used what I considered to be failed paintings, often cutting them into



Sister Should (1988), acrylic on carved found wood
and masonite with wire, 15 x 9 x 7 inches
(private collection)



Manh IV, 1991, mixed media, 70 x 52 x 37 inches

sections and eroding them with rasps and sandpaper to create transitional works by over-painting with oils. The new subjects were somewhat symbolic, and had little or no connection to the content of the previous work. Using my own paintings from decades before would crop up in various series, right up to my current work, continuing my use of reclaimed materials:

In the mid-nineties I worked in printmaking, sculpture (one kinetic), painting, and drawing creating the *Vessels*, which explored the many ways of defining the term “vessel” in both the tangible and the abstract. Again, I used previously created work, mined from the drawings I did in my late teens, and my first paintings made when I was ten to thirteen years old.

The *Reverse Collage* series came next, in 1995. These works featured multiple layers of newspaper, book or magazine pages that were adhered to wood panels or Plexiglas, and later torn or eroded away in controlled areas to reveal some or all of the underside text and images. The painted areas, which varied between geometric hard-edge and biomorphic shapes, were designed to place the simple layouts of the collage elements within a modern or contemporary aesthetic. The purpose was to address both the absurdity of the juxtapositions and the natural geometry of the layouts.

In the late nineties, I began the *Post Apocalyptic Tattoos* that later evolved into the *Graffoos*. A few years earlier my daughter Lora had been born, and having a child gave me a completely new way of seeing the world, totally influencing my thinking about our planet’s future. While creating the work for the *Post Apocalyptic Tattoos* I visited Iceland three times, twice in 2001, in January and then later in August, just before the overwhelming tragedies and loss of 9-11; then again in October, 2004 when the world had become a vastly different and dangerous place. During that last trip, the familiar landscape in Iceland was accompanied by overpowering winds. It made me realize how isolating an island nation could be, how hard it would be to be truly alone, as I found myself thinking back to a time when this otherworldly landscape was first colonized, more than a millennium ago. It was that feeling, which increased my understanding of a post apocalyptic world

The *Post Apocalyptic Tattoo* and *Graffoo* series is my most complex project to date, as it took place over eleven years, encompassing four phases, eighty reverse paintings on Plexiglas, one-thousand India ink drawings, seventeen sculptures, more than one-hundred paintings on canvas and canvas board, and a number of prints, all based on a few thousand preliminary drawings. I am a strong believer in the collective unconscious, which is based on the theory that we draw memory and experience from the past. If that is the case, then one could extract images and observations from the future, since time is a social construct and doesn’t actually exist. So, if I were to channel some future artist in a post apocalyptic world, and that artist worked in tattoo, then the resulting designs would be a form of future flash.

The mutations in the anatomy that devastate the subjects of this work are a result of centuries of exposure to transgenic foods, polluted

air and water and various other environmental problems. The later *Graffoos* were largely about the environment and what the future landscape would look like. These works were built by placing tattoo designs on pre-existing paintings. Some were very abstract, as I occasionally used cut up sections of my old work to paint over with tattoo designs, hence the term *Graffoo*, a combination of graffiti and tattoo. Eventually, the *Post Apocalyptic Tattoos* became a traveling one-person exhibition curated by the art critic and feature writer Carol Kino, and was presented at the Blue Star Contemporary Art Center in San Antonio, Texas in 2008, and the Housatonic Museum of Art in Bridgeport, Connecticut in 2009.

The *Tattooed Tokyo* series was made soon after my first trip to Japan and South Korea in 2008. I was there for a solo show at Gallery Milieu in Tokyo, and that trip really opened my eyes to just how distinctive and surprising a distant land could be. The *Tattooed Tokyo* series was based on my observations of Japanese culture, combined with new designs of mutant creatures and past *Head India* ink brush drawings from the *Post Apocalyptic Tattoo* series. The inspiration for creating a repetitive overlapping character came from Takashi Murakami’s 2005 speech at the Japan Society in New York during his newly curated show *Little Boy: The Arts of Japan’s Exploding Subculture*. When asked what his two biggest influences were, he responded, “Godzilla and the puppet government set up by the United States after World War II”. I remembered that answer, and noticed the obsession in Japan with cute, colorful, cartoon-like, mutated characters that appeared in everything from product logo designs to cell phone adornments.

With the downturn in the global economy in 2008, I began to focus my attention on the *Street Urchins*. These were sculptures and mixed media drawings that depicted marginalized people and animals that lived challenging existences due to the economic decline. The use of repurposed and discarded materials to create these sculptures now had a new message, as it enhanced the ‘forgotten’ state of the street urchin. It was also a time when I obsessed about the innocent victims of the growing drug related violence in Mexico.

The structural composition of these sculptures was quite challenging to viewers, because of their preconceptions of sand as an impermanent medium. In reality, the sand and acrylic medium mix that was applied, layer upon layer over an armature of wood and found objects, was as durable as concrete. The portion of the ‘innards’ comprised of found plastic related directly to the dumping of trash into our oceans, and how those materials end up finding their way into the digestive tracts of foraging sea life and birds, eventually killing them.

For most of my career, I have leaned heavily on the collective unconscious. I have had a number of out-of-body experiences when painting, mostly in my twenties and thirties, and I remember briefly seeing myself from the side, and a bit above me as I worked in the studio. Beginning in 2013, the *Shift Paintings*, which came right after the *Street Urchins*, were works prompted by bursts of images from the collective unconscious. Some of the paintings have direct links to familiar masterworks, while others address more current cultural observations. These



Lora with umbrella, 2003.



Romeo and Juliet (Brain Styling) (2000), acrylic on Plexiglas (reverse painted), 28 x 22, (private collection), Photo: Courtesy of the artist.

were also works where a more distinct lowbrow influence was becoming more dominant and desirable to me. The *Shift Paintings* were so named, because I knew something else would be materializing soon, but had to cook for a while. I needed something substantial to get my mind working, and allow the next big series to grow into fruition.

Between 2014 and 2017, I created the series *Saints, Sinners and the Collective Unconscious*. The works in this group were my attempt to explore the sources, signs, and suppositions of human behavior. The paths we take, the lives we lead, and the decisions we make, are born of many foundations, both learned and innate. We see the tenets and intricacies of morality presented through familial teaching, the laws of the land, and the traditions of our various religions. Yet in the end, we must decide for ourselves what is right and wrong.

I like to think I have two basic opportunities to make decisions in my life. One is within society, and the other is in the studio. In public, a set of norms and ethics guide my behavior. Privately, in my studio, I prefer to delve into my unconscious in the hope of finding a connection to an endless stream of ideas, dreams, emotions and realizations that knows no boundaries. This is my personal freedom.

First, I looked at moral issues. Christian saints were chosen based on their level of devotion, especially if they were martyred for their beliefs. Sinners were represented by pop culture icons, stars who created fear in the minds of older generations, as they represented sexual freedom and anarchy. The collective unconscious is represented by layers of imagery, beginning with a page from the once popular magazine, *Holiday*, overlapped by collaged automatic drawings, then painted with connecting lines and shapes, all made to look like they had been cut directly out of someone's home wall.

I also created a fake CIA letter, as part of the series, to suggest a connection between the collective unconscious and Project MKUltra, the code name for a CIA mind control program. My idea was that our innate ability to connect unconsciously with others from the past, present and future was, and is, a threat and a curiosity for the powers that be. Many of the *Saints, Sinners and Collective Unconscious* pieces were shown in my solo exhibition at the Hampden Gallery at the University of Massachusetts, Amherst, in 2017.

I am currently revisiting a project I began working and thinking about more than twenty years ago. The *Cross Contamination+Stickers* began in 1998 with *Whistling Bird*, a sculpture that looked at how transgenic food companies combined animal DNA with plant DNA to make our supermarket fruits and vegetables more resistant to pests and rot. I felt then, and now, that this a dangerous practice, as we do not totally know, or understand, the future consequences to our planet, our food and our bodies. *Whistling Bird* was one unique work, and as the series stalled so did my inspiration. Soon, my thoughts would move to a distant time and to another series, the *Post Apocalyptic Tattoo*, and the *Cross Contamination* series was put on hold until 2017.

As I worked on the *Shift Paintings*, I again began thinking about *Cross Contamination*, and how varied the concept could be, encompass-

ing everything from difficult material combinations and mixed metaphors, to abrupt changes in the narrative with the passage of long spans of time. This series is a way of gathering the minutiae of my uncontrollable, and often difficult to understand thoughts, and organizing them into something tangible.

I made a second trip to Japan in late 2017, studying the art and artists of the Fukui Prefecture on the west coast of the main island, Honshu. There, I came to know a very different Japan from my first visit, when I spent the bulk of my time in Tokyo. Fukui is rural, quite mountainous, and home to an ancient paper making facility in Imadate. When I returned home, I began looking for ways to incorporate paper into my work, and came up with the idea of making one-of-a-kind, hand drawn stickers. Why stickers? It relates to my obsession with mixing highbrow with lowbrow, and to the current movement of artist-generated stickers being placed on just about every surface throughout New York City. At first I attached the stickers to partially painted record album covers. Recently, I have been using mixed media sculptures, as well as newly created paintings and older repurposed paintings, as a base for these one-of-a-kind stickers.

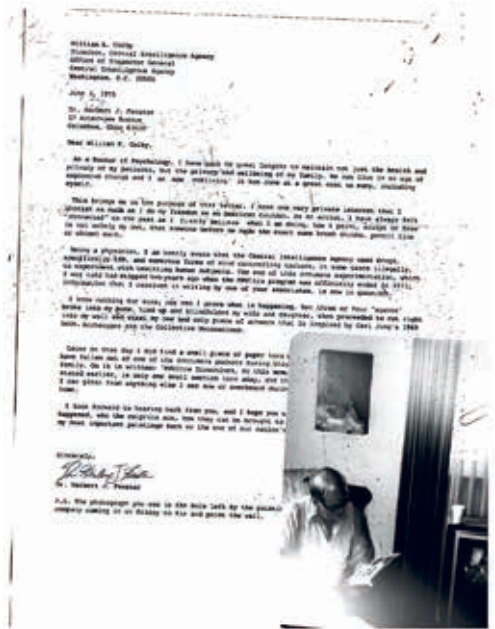
D. Dominick Lombardi



D. Dominick Lombardi, *Mining the Junkyards and Cast-Offs* (1993).



Street Urchin #45 (2012), sand, acrylic medium and objects, 17 x 15 x 15 inches, (private collection), Photo: Courtesy of the artist.



Fake CIA Archive, June 3, 1975, Letter from Dr. Herbert J. Fenster, Photo: Courtesy of the artist.



1.1–*Cyborg Sunbathers*, 1975



TOP: 1.2–*Cyborgs Danny and Lucille*, 1975 BOTTOM: 1.3–*Cyborg Family*, 1975



2.1–*Lemurs in Space*, 1978



TOP: 2.2–*Shadows*, 1978 BOTTOM: 2.3–*Untitled*, 1979



TOP: 3.1-*The Boys*, 1983 BOTTOM: 3.2-*The Coast is Clear*, 1983



3.3-*Tsunami*, 1983



4.1-*Bar*, 1985



TOP: 4.2-*Faith and Decorum*, 1987, BOTTOM: 4.3-*Vegetarian Earthquake*, 1985



5.1-Private Party, 1987



TOP: 5.2-French Guests, 1987 BOTTOM: 5.3-Foreign Film, 1987



6.1–*Witness Against Logic*, 1987



LEFT: 6.2–*Electric Grass*, 1988 RIGHT: 6.3–*Sphinx*, 1988



LEFT: 7.-*Borg*, 1989 RIGHT: 7.3-*Self Analysis*, 1989



7.3-*Il Pagliaccio*, 1990

STREET PERFORMERS



TOP LEFT: 8.1–*Munc I*, 1990 TOP RIGHT: 8.2–*Rom I*, 1990 BOTTOM: 8.3–*Dig Dug*, 1990

REPURPOSED PAINTINGS



TOP LEFT: 9.1–*Varying Degrees of Length*, 1986 & 1992 TOP RIGHT: 9.2–*Sag harbor*, 1973 & 1992
BOTTOM: 9.3–*Mother of Invention*, 1975 & 1992



10.1—*Don't Dream*, 1994



LEFT: 10.2—*Vessel Assemblage #1*, 1993 RIGHT: 10.3—*V.S. #9*, 1993



TOP: 10.4-V.S. #4, 1967 & 1993 MIDDLE: 10.5-Vessel with Roses, 1965 & 1993 BOTTOM: 10.6-VS. #8, 1966 & 1993



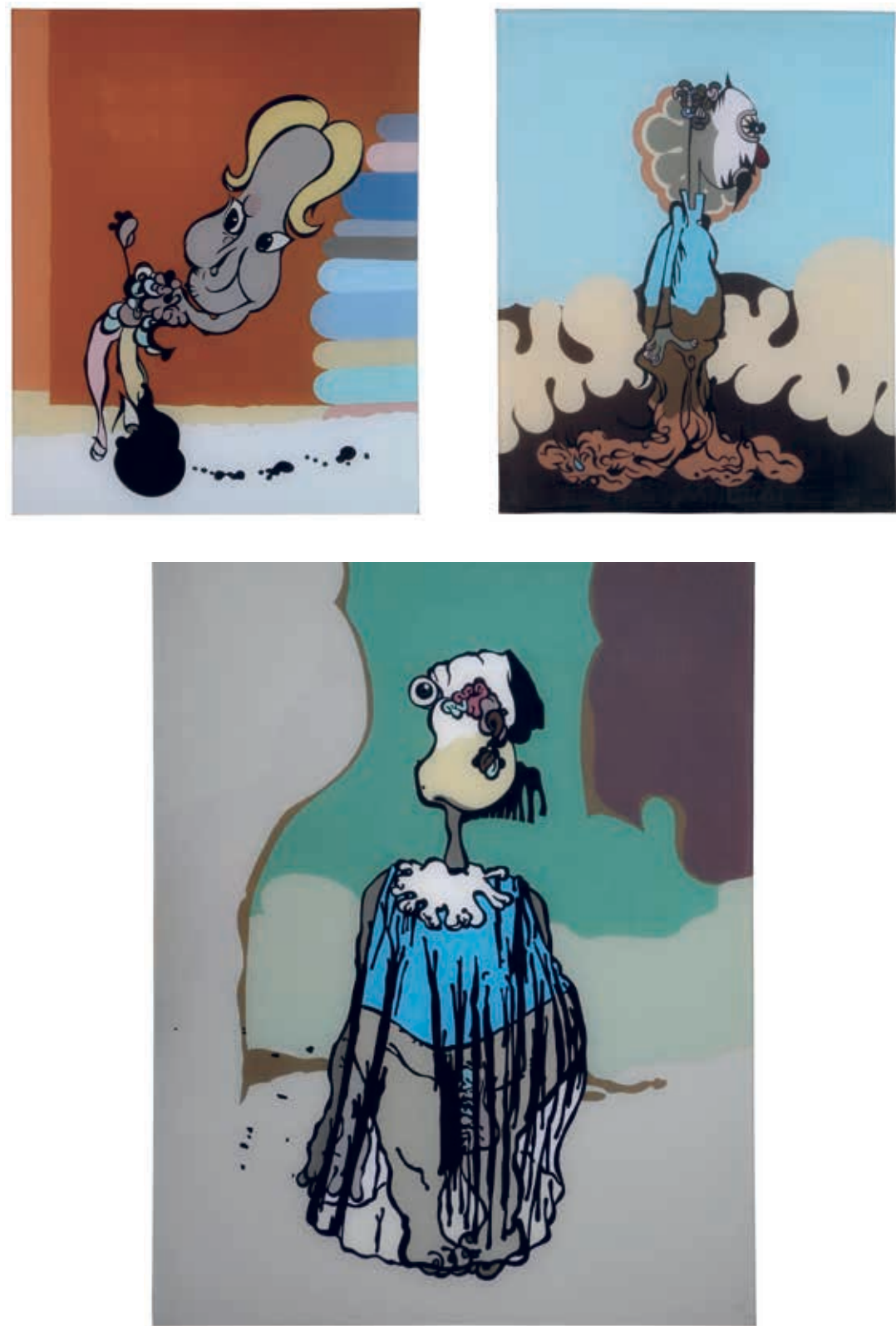
11.1-Reverse Collage #10, 1995



TOP:11.2-Reverse Collage #12, 1995 BOTTOM:11.3-Reverse Collage #26, 1995



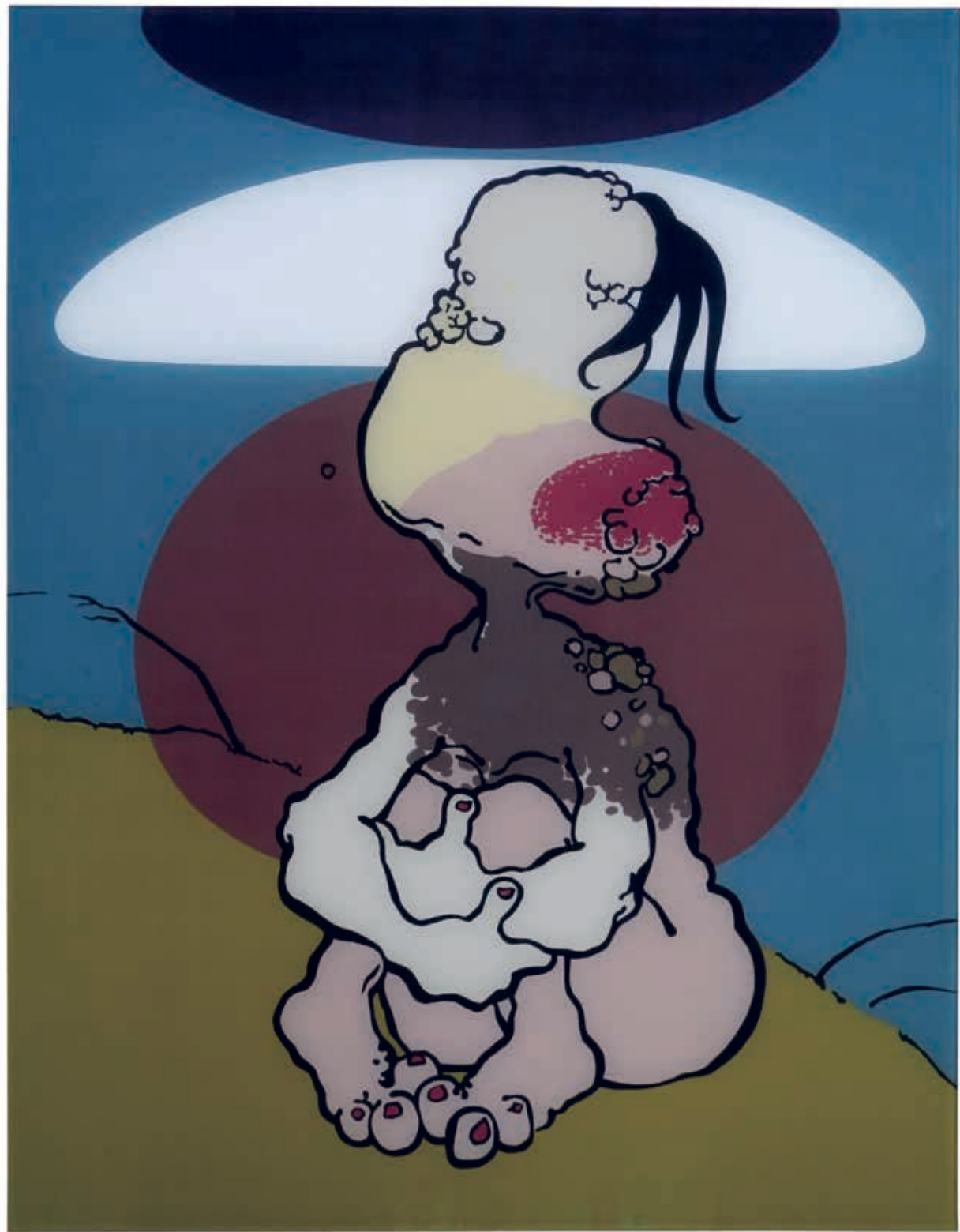
11.4-Reverse Collage #11, 1997



TOP LEFT: 12.1-*Exotic Dancer with Tumor*, 1999 TOP RIGHT: 12.2-*Death of a Clown*, 2000 BOTTOM: 12.3-*The King*, 1999



12.4-*PreRaphaelite Premie*, 2000



12.5-*Queen at First Light*, 1999



12.6-*Blue Boy (bust)*, 2001



LEFT: 12.7–*Tumor Hell*, 2002 RIGHT: 12.8–*Tumor Heaven*, 2002



TOP: 12.9–*Head #1030*, 2004 BOTTOM: 12.10–*Nine Heads*, 2003–04



13.1- *Tattooed Landscape #10*, 1982 & 2006



TOP: 13.2- *Tattooed Karate Guy (TSD)*, 1976 & 2006 BOTTOM: 13.3- *Tattooed Seascape #*, 1967 & 2006



14.1-*Tattooed Tokyo* #7, 2008



TOP: 14.2-*Tattooed Tokyo* #4, 2008 BOTTOM: 14.3-*Tattooed Tokyo* #5, 2008



15.1: *Street Urchin #36*, 2011



LEFT: 15.2-*Street Urchin #10*, 2009 RIGHT: 15.3-*Street Urchin #27*, 2011



16.1: *Sacco and Vanzetti*, 2014 (after Ben Shahn, Bartolomeo Vanzetti and Nicola Sacco, 1931-32)



TOP: 16.2–*The Conjuror*, 2014 (after Hieronymus Bosch and/or workshop, *The Conjuror*, circa 1502–1520)
BOTTOM: 16.3–*The Sabine*, 2013 (after Jacques Louis David: *The Rape of the Sabine Women*, 1799)



17.1: *Saint Peter the Martyr and Saint Christina: the Astonishing Down By the Old Mill Stream*, 2015



TOP: 17.2-*Saint Kateri*, 1966 & 2015 BOTTOM: 17.3-*Saint Francis of Paola*, 1967 & 2016-17



TOP LEFT: 18.1–*Sinners #4 (David Bowie-Heroes)*, 2016
TOP RIGHT 18.2–*Sinners #5 (Bob Willis – T-Bone)*, 2016
BOTTOM LEFT: 18.3–*Sinners #6 (Pat Benatar - Pierogi)*, 2016
BOTTOM RIGHT: 18.4–*Sinners #9 (Michelle Shocked-Shocked like a Wolverton who is kinda like a Picasso)*, 2016



TOP LEFT: 19.1–*Collective Unconscious #5*, 2017 TOP RIGHT: 19.2–*Collective Unconscious #6*, 2017
BOTTOM LEFT: 19.3–*Collective Unconscious #8*, 2017 BOTTOM RIGHT: 19.4–*Collective Unconscious #9*, 2017



LEFT: 20.1-*Need is Chance Rising*, 2015 RIGHT: 20.2-*Whistling Bird*, 1998



TOP LEFT: 20.3-*CCAC-6*, 2018 TOP RIGHT: 20.4-*CCAC-7*, 2018
MIDDLE LEFT: 20.5-*CCAC-8*, 2018 MIDDLE RIGHT: 20.6-*CCAC-9*, 2018
BOTTOM LEFT: 20.7-*CCAC-14*, 2018 BOTTOM RIGHT 20.8-*CCAC-23*, 2018



20.9-CCAC-25, 2018



20.10-CCAC-26, 2018



20.11-CCWS 30, 2019



20.12-CCWS 32 (*The Studio*), 1986 & 2019

1. Cyborgs (Late 70s)

- 1.1: *Cyborg Sunbathers*, 1975
acrylic on canvas
51 x 33 inches
- 1.2: *Cyborgs Danny and Lucille*, 1975
marker and charcoal on paper
24 x 18 inches
- 1.3: *Cyborg Family*, 1975
charcoal on paper and acrylic
on masonite
22 x 28 inches

2. Mixing Isms (Late 70s)

- 2.1: *Lemurs in Space*, 1978
oil on linen
66 x 30 inches
- 2.2: *Shadows*, 1978
oil on linen
54 x 48 inches
- 2.3: *Untitled*, 1979
oil on linen
48 x 60 inches

3. From Photographs (Early 80s)

- 3.1: *The Boys*, 1983
oil on canvas
30 x 40 inches
- 3.2: *The Coast is Clear*, 1983
oil on canvas
40 x 24 inches
- 3.3: *Tsunami*, 1983
oil on canvas
36 x 30 inches

4. East Village (Mid-Late 80s)

- 4.1: *Bar*, 1985
oil on canvas
40 x 50 inches
- 4.2: *Faith and Decorum*, 1987
charcoal on acid free board
18 x 28 inches
- 4.3: *Vegetarian Earthquake*, 1985
oil on canvas
36 x 50 inches

5. Drawing + Painting (Late 80s)

- 5.1: *Private Party*, 1987
oil and graphite on canvas
40 x 48 inches
- 5.2: *French Guests*, 1987
oil and graphite on canvas
50 x 38 inches
- 5.3: *Foreign Film*, 1987
oil and graphite on canvas
28 x 62 inches

6. Carving + Painting (Late 80s)

- 6.1: *Witness Against Logic*, 1987
oil on canvas and carved found wood
43 x 39 x 3 inches
- 6.2: *Electric Grass*, 1988
acrylic on canvas and carved wood
with objects
43 x 48 inches
- 6.3: *Sphinx*, 1988
oil on canvas with carved found
wood, sock dryers and belt
73 x 24 x 2 inches

7. Early Sculptures (Late 80-Early 90s)

- 7.1: *Borg*, 1989
acrylic on carved found
wood with objects
30 x 14 x 12 inches
- 7.2: *Self Analysis*, 1989
acrylic on carved found wood
and masonite with objects
12 x 18 x 12 inches
- 7.3: *Il Pagliaccio*, 1990
mixed media
28 x 18 x 18 inches

8. Street Performers (1990-91)

- 8.1: *Munc I*, 1990
gesso, graphite and collage on wood
26 x 12 inches
- 8.2: *Rom I*, 1990
gesso, graphite and collage on wood
28 x 15 inches
- 8.3: *Dig Dug*, 1990
gesso, acrylic, graphite and collage
on masonite on record player
with found objects
5 x 12 x 11 inches

9. Re-purposed Paintings (Early 90s)

- 9.1: *Varying Degrees of Length*, 1986 & 1992
oil on sanded and previously
painted canvas with grommets
17 x 14 inches
- 9.2: *Sag Harbor*, 1973 & 1992
oil on two sanded and previously
painted canvas with grommets
39 x 28 inches
- 9.3: *Mother of Invention*, 1975 & 1992
oil and acrylic on sanded and
previously painted canvas with
grommets
13 x 18 inches

10. Vessel Series (1993-94)

- 10.1: *Don't Dream*, 1994
acrylic on carved wood, plaster,
Styrofoam with wire, found rotisserie
motor, eyeglasses and collage
24 x 18 x 15 inches
- 10.2: *V.S. #9*, 1993
acrylic on carved found wood,
papier-mâché mixed with acrylic
medium and Plexiglas with wire
19 x 11 x 12 inches
- 10.3: *Vessel Assemblage #1*, 1993
acrylic on carved found wood
and Masonite, papier-mâché
acrylic medium, steel cable,
Italian sign, marble and found objects
38 x 20 x 17 inches
- 10.4: *V.S. #4*, 1967 & 1993
oil on previously painted canvas board
14 x 18 inches
- 10.5: *Vessel with Roses*, 1965 & 1993
oil on previously painted canvas board
9 x 9 inches
- 10.6: *VS. #8*, 1966 & 1993
oil on previously painted canvas board
11 x 14 inches

11. Reverse Collage (1995-98)

- 11.1: *Reverse Collage #10*, 1995
Acrylic and vintage newspaper
on Plexiglas, 30 x 28 inches
- 11.2: *Reverse Collage #11*, 1995
Acrylic and vintage newspaper
on Plexiglas, 28 x 20 inches
- 11.3: *Reverse Collage #12*, 1995
Acrylic and vintage newspaper
on wood, and Plexiglas and
wire mounted in desk drawers
25 ½ x 43 inches
- 11.4: *Reverse Collage #26*, 1997
Acrylic and vintage newspaper
on Plexiglas, 24 ½ x 41 ½ inches

12. Post Apocalyptic Tattoo (1998-2008)

- 12.1: *Exotic Dancer with Tumor*, 1999
acrylic on Plexiglas (reverse painted)
10 x 8 inches
- 12.2: *Death of a Clown*, 2000
acrylic on Plexiglas (reverse painted)
10 x 8 inches
- 12.3: *The King*, 1999
acrylic on Plexiglas (reverse painted)
28 x 22 inches

- 12.4: *PreRaphaelite Premie*, 2000
acrylic on Plexiglas (reverse painted)
28 x 22 inches
- 12.5: *Queen at First Light*, 1999
acrylic on Plexiglas (reverse painted)
28 x 22 inches
- 12.6: *Blue Boy (bust)*, 2001
mixed media wall mounted sculpture
22 x 12 x 8 inches
- 12.7: *Tumor Hell*, 2002
mixed media wall sculpture
20 x 11 x 6 inches
- 12.8: *Tumor Heaven*, 2002
mixed media wall sculpture
22 x 11 x 6 inches
- 12.9: *Head #1030*, 2004
India ink on acid free paper
14 x 14 inches
- 12.10: *Nine Heads*, 2003-04
(top row left to right)
Head #964, Head #989, Head #985
(middle row left to right)
Head #426, Head #523, Head #532,
(bottom row left to right)
Head #485, Head #1,000, Head #661
India ink on acid free paper
10 x 8 inches each

13. Graffoo (2006-08)

- 13.1: *Tattooed Landscape #10*
1982 & 2006
oil on previously painted canvas
17 x 15 inches
- 13.2: *Tattooed Karate Guy (TSD)*
1976 & 2006
India ink and marker on previously
drawn paper
14 x 17 inches
- 13.3: *Tattooed Seascape #1*
1967 & 2006
oil on canvas board
14 x 18 inches

14. Tattooed Tokyo (2008-09)

- 14.1: *Tattooed Tokyo #7*, 2008
acrylic on unprimed canvas
48 x 36 inches
- 14.2: *Tattooed Tokyo #4*, 2008
acrylic on unprimed canvas
24 x 30 inches
- 14.3: *Tattooed Tokyo #5*, 2008
acrylic on canvas
30 x 56 inches

WORKS IN THE EXHIBITION

15. Street Urchins (2008-13)

- 15.1: *Street Urchin #36*, 2011
sand, acrylic medium, objects
and electric light
27 x 26 x 21 inches
- 15.2: *Street Urchin #10*, 2009
Sand, acrylic medium and objects
19 x 10 x 9 inches
- 15.3: *Street Urchin #27*, 2011
sand, acrylic medium and objects
16 x 19 X 10 inches

16. Shift Paintings (2013-15)

- 16.1: *Sacco and Vanzetti*, 2014
(after Ben Shahn, Bartolomeo
Vanzetti and Nicola Sacco, 1931-32)
acrylic and oil on canvas
36 x 32 inches
- 16.2: *The Conjurer*, 2014
(after Hieronymus Bosch
and/or workshop, *The Conjurer*.
circa 1502-1520)
acrylic and oil on canvas
36 x 30 inches
- 16.3: *The Sabine*, 2013
(after Jacques Louis David: *The Rape
of the Sabine Women*, 1799)
acrylic and oil on canvas
20 x 16 inches

17. Saints (2015-17)

- 17.1: *Saint Peter the Martyr and Saint
Christina: the Astonishing Down
By the Old Mill Stream*, 2015
oil on vintage Paint By Number
(c 1962), artist's frame
19 x 23 inches
- 17.2: *Saint Kateri*, 1996 & 2015
oil on previously painted canvas
on board (c 1966), artist's frame
21 x 27 inches
- 17.3: *Saint Francis of Paola*, 1967 & 2016-17
oil on previously painted canvas
board (c. 1964), artist's frame
17 x 21 inches

18. Sinners (2016)

- 18.1: *Sinners #4*
(*David Bowie-Heroes*), 2016
acrylic medium, acrylic paint,
album cover, artist's frame
15 ¾ x 15 ¾ inches
- 18.2: *Sinners #5*
(*Bob Willis – T-Bone*), 2016
acrylic medium, acrylic paint,
album cover, artist's frame
15 ¾ x 15 ¾ inches

18.3: *Sinners #6*

(*Pat Benatar - Pierogi*), 2016
acrylic medium, acrylic paint,
album cover, artist's frame
15 ¾ x 15 ¾ inches

18.4: *Sinners #9*

(*Michelle Shocked-Shocked like
a Wolverton who is kinda like a
Picasso*), 2016
acrylic medium, acrylic paint,
album cover, artist's frame
15 ¾ x 15 ¾ inches

19. Collective Unconscious (2017)

- 19.1: *Collective Unconscious #5*, 2017
acrylic paint, acrylic medium,
ink on paper, vintage magazine page,
Plexiglas, screws, nails, salvaged
sheetrock, latex primer, wallpaper
paste, wallpaper, artist's frame
22 x 19 inches
- 19.2: *Collective Unconscious #6*, 2017
acrylic, ink on paper, vintage magazine
page, Plexiglas, salvaged sheet rock,
wallpaper, artist's frame
22 x 19 inches
- 19.3: *Collective Unconscious #8*, 2017
acrylic, ink on paper, vintage magazine
page, Plexiglas, salvaged sheet rock,
wallpaper, artist's frame
22 x 19 inches
- 19.4: *Collective Unconscious #9*, 2017
acrylic, ink on paper, vintage magazine
page, Plexiglas, salvaged sheet rock,
wallpaper, artist's frame
22 x 19 inches

20. Cross Contamination and
Stickers (1998, 2015, 2018-19)

- 20.1: *Need is Chance Rising*, 2015
acrylic on carved found wood,
papier-mâché mixed with acrylic
medium and found objects
27 x 20 x 17 inches
- 20.2: *Whistling Bird*, 1998
acrylic on wood and papier-mâché
mixed with acrylic medium,
flower hair clip
16 ½ x 17 x 13 ½ inches
- 20.3: *CCAC-6*, 2018
ink on paper and acrylic on
album cover, artist's frame
15 x 15 inches
- 20.4: *CCAC-7*, 2018
ink on paper and acrylic on
album cover, artist's frame
15 x 15 inches

20.5: *CCAC-8*, 2018

ink on paper and acrylic on
album cover, artist's frame
15 x 15 inches

20.6: *CCAC-9*, 2018

ink on paper and acrylic on
album cover, artist's frame
15 x 15 inches

20.7: *CCAC-14*, 2018

ink on paper and acrylic on
album cover, artist's frame
15 x 15 inches

20.8: *CCAC-23*, 2018

ink on paper and acrylic on
album cover, artist's frame
15 x 15 inches

20.9: *CCAC-25*, 2018

acrylic and ink on paper on
carved found wood, papier-mâché
mixed with acrylic mediu
and found objects
21 x 14 x 12 inches

20.10: *CCAC-26*, 2018

acrylic and ink on paper on
carved found wood, papier-mâché
mixed with acrylic medium and
found objects
22 x 22 x 12 inches

20.11: *CCWS 30*, 2019

acrylic, wood veneer and stickers
on tablecloth, with artist's frame
39 x 27 x 3 inches

20.12: *CCWS 32 (The Studio)*, 1986 & 2019

acrylic and ink on paper, on canvas
40 x 40 inches



Tattooed Annie (TSD), 1976 & 2006
India ink and marker on paper
17 x 14 inches (Private collection)

Selected Solo Exhibitions

- Clara M. Eagle Gallery,
Murray State Universi-
ty, Murray, Kentucky,
High+Low, 2019.
- Hampden Gallery, UMASS
Amherst, *Saints, Sinners and
the Collective Unconscious*,
2017.
- Prince Gallery, Copenhagen,
*Tattooed Tokyo: a Combina-
tion of Factors*, 2016.
- Kim Foster Gallery, New York,
*Urchins: Sculptures and
Collaged Drawings by D.
Dominick Lombardi*, 2010.
- Central Galleries, University of
Massachusetts Amherst,
Hidden Worlds, 2010.
- Housatonic Museum of Art,
Bridgeport, *The Post Apoca-
lyptic Tattoo*, 2009.
- Artlexis, Brooklyn, *Toyota vs
Godzilla*, 2008.
- Gallery Milieu, Tokyo, *The Post
Apocalyptic Tattoo*, 2008.
- ADA Gallery, Richmond, *Graf-
foos & Tattoos*, 2008.
- Blue Star Contemporary Art
Center, San Antonio, *The
Post Apocalyptic Tattoo: A
Ten Year Survey of Art of D.
Dominick Lombardi*, 2008.
- Van Brunt Gallery, Beacon, New
York, *The Post Apocalyptic
Tattoo & Graffoos*, 2007.
- Lunarbase, Brooklyn, *The Post
Apocalyptic Tattoo*, 2005.
- Delaware Valley Arts Alliance,
Narrowsburg, New York,
After the Rain, 2003.
- Art/Ex Gallery, Stamford Muse-
um, Stamford, Connevticut,
Reverse Collage, 1997.
- Portico New York, *Sign Symbol
Surrealism*, 1990.
- Beaulah Land, New York, *D.
Dominick Lombardi*, 1986.
- Westbroadway Gallery, New
York, *Paintings*, 1982.
- Westbroadway Gallery, New
York, *Recent Paintings*, 1979.

SELECTED EXHIBITIONS

Mari Galley, Mamaroneck, New York,
Cyborgs, 1977.

Selected Group Exhibitions

- Concord Center for the Visual Arts,
Concord, Massachusetts, *Unfolding-
object*, 2019
- The Anya & Andrew Shiva Gallery, New
York, *Apocalypse: Then and Now*,
2019.
- Lichtundfire, New York, *Love Fest, Seri-
ously*, 2018.
- Kim Foster Gallery, New York,
Winterfell, 2017.
- Contemporary Art Centre of
Thessaloniki, Greece,
The Right To Be Human, 2017.
- Lichtundfire, New York,
SPORTSVERGNÜGEN, 2016.
- The Anya & Andrew Shiva Gallery, New
York, *Murder She (He) Said*, 2016
- Kim Foster Gallery, New York, *Relief*,
2016
- Lesley Heller Workspace, New York,
Shaky Ground, 2016
- Hampden Gallery, UMASS Amherst
HEAD, 2015
- Causey Contemporary, New York,
A Tangled Web, 2014.
- Kim Foster Gallery New York,
Particle Physical, 2013.
- Bosi Contemporary, New York,
HEAD, 2013.
- Bob Rauschenberg Gallery, Fort Myers,
Eye on the Storm, 2013
(traveled to the Housatonic Museum
of Art, Bridgeport).
- The Edith Altschul Lehman Gallery,
Bronx, *Under the Influence: Comics*,
2012.
- Kim Foster Gallery, New York,
Monkey Spoon, 2011.
- Lehman College Art Gallery, Bronx,
25th Anniversary Exhibition, 2010.
- FAU Galleries, Boca Raton, *Designing
Intelligence?: Intelligent Design
Project IV*, 2009.
- The Dorsky Curatorial Program, Long
Island City, *Apocalyptic Pop*, 2008.



Tattooed Acrobats #2 (TSD), 1976 & 2006
India ink and marker on paper
14x17 inches (Private collection)



V.S. 1 (Mt. Vernon) 1975 & 1993
lino cut on marker drawing, Edition of 1.
13½ x 10¾ inches

SELECTED EXHIBITIONS

3rd Ward, Brooklyn, *The Super Thing, a DEVO Inspired Art Show*, 2008.

Morean Arts Center, St. Petersburg, Florida, *Skin City: The Art of the Tattoo*, 2007.

Finestra Art Space, Chicago, *De.pic.tion*, 2007.

Kasia Kay Art Projects, Chicago, *Intelligent Design Project III*, 2007.

MONA (Museum of New Art), Detroit, *Intelligent Design Project II*, 2007.

Baird Center's Pierro Gallery, South Orange, New Jersey, *Singularity in the Communal Tide (Culture + Identity in the Moment)*, 2007.

Art Commune, *Cursive*, Hong Kong, 2007.

Silvermine Guild Galleries, New Canaan, *Intelligent Design Project*, 2007.

The Basement Gallery, Knoxville, *Kaleidoscope*, 2006.

Dam/Stuhltrager Gallery, Brooklyn, *Revisionist History; Getting the Story Straight*, 2006.

Marshall Arts, Memphis, *INKED!*, 2005.

Lunarbase, Williamsburg, Brooklyn, *Link the World*, 2005.

Tenri Cultural Institute, New York, *Cursive*, 2005.

Shore Institute of Contemporary Art, Long Branch, *Characters, Scene 1*, 2005.

Lisa Boyle Gallery, Chicago, *Group Show*, 2004.

Shore Institute of Contemporary Art, Long Branch, *Grand Opening Exhibition*, 2004.

The Workspace Gallery, New York, *Painter's Forms*, 2003.

Williamsburg Art & Historical Center, Brooklyn, *Characterism*, 2003.

Marist Art Gallery, Marist College, Poughkeepsie, *Six Approaches*, 2002.

Exit Art, New York, *Reactions*, 2002.

Schweinfurth Art Center, Auburn, New York, *Metro-North: Abstract Painting from the Metropolitan New York Region*, 2001.

University of Connecticut, Stamford, *Best of the Art-Ex 1995-2000*, 2000.

Pelham Art Center, New York, *Show Your Work: The Process Behind the Pieces*, 1999.

Katonah Museum of Art, New York, *Art As Spectacle*, 1998.

John Slade Ely House, New Haven, *Interstate I-95*, 1998.

Katonah Museum of Art, Katonah, *All-Of-A-Piece*, 1995.

Amos Eno Gallery, New York, *Small Works International*, 1994.

Kunstraum, Cologne, 1994.

Silpakorn University Art Gallery, Bangkok, 1993.

Gallery of Zhejiang Academy of Fine Arts, Hangzhou, 1992.

Portico New York, Inc., New York, 1992.

Berkshire Museum, Pittsfield, *Exhibition of Painting and Sculpture*, 1991.

Mid-Hudson Arts & Science Center, Poughkeepsie, *Neo-Dada*, 1991.

Portico Gallery, New York, *Re-Opening*, 1990.

80 Washington Square East Gallery, New York, *14th Annual 'small works'*, 1990.

Portico New York, Inc., New York, 1989.

Bridgewater/Lustberg Gallery, New York, 1986.

EV Gallery, New York, 1986.

Westbroadway Gallery, New York, *Tenth Anniversary Exhibition*, 1983.



Opening reception, Gallery Milieu, Tokyo, 2008



(ABOVE) *Tattooed Tokyo* #15, 2009
Archival pigment print, edition of 15,
24 x 18 inches

(BELOW): *Tokyo*, 2008



Bendix, Erik, "Tattooed Tokyo: A Combination of Factors", d'ART International", Fall 2017/Winter 2018, 14-15.

Berwick, Carly, "D. Dominick Lombardi: Lunarbase," ARTnews, Oct., 2005, 107.

Burkett, Jillian, "A Head is not a Head," culturecatch.com, Oct. 20, 2015.

Chambers, Christopher Hart "Hot Tattoos on Graphics Action at Brooklyn Gallery," culturecatch.com, March 20, 2009.

Connor, Jill, "Signs of the Apocalypse," NYARTS, July/Aug. 2005, 63.

Davis, Ben, "A Future Present", artnet.com, June 7, 2005.

Docimo, Michelina, "Housatonic Museum of Art Exhibits 'Eye on the Storm,'" ARTES Magazine, July 26th, 2013.

Genocchio, Benjamin, "Skeletons of Sweetness And India-Ink Mutants," New York Times, June 20, 2004, NJ 9.

Goddard, Dan, "A Slow-Motion Apocalypse," San Antonio Express, Feb. 24, 2008.

Goodman, Jonathan, "D. Dominick Lombardi: Central Galleries," Sculpture, Nov., 2010, 71-72.

Gray, Don & Gray, Jessie Benton "Reviews," New York Arts Journal, Feb. 1979, 35.

Hrbacek, Mary, "Tattooed Tokyo by Dominick Lombardi," New York Art Beat, Jan., 2010.

Hrbacek, Mary, "Apocalyptic Pop," M, Feb., 2009, 22-23.

Jankowski, Matty, "Skin City: The Art of the Tattoo," Skin & Ink, October, 2008, 9-12.

Kaufman, Lauren, "Re-digesting Kitsch," NYARTS, April, 2009, 28-29.

Kay, Stanford, "Nostalgia for the Present," d'ART Int'l., Spring/Summer 2009, 43.

Keller, Germaine, "The Artist's Lament," ZING, #20, Nov., 2005, 311-312.

Levy, Alison B., "Fuzzy Memory," culturecatch.com, July 25th, 2011.

Lieberman, Claire, "All Is Not What It Seems," d'ART Int'l, Fall/Winter, 2004, 26-27.

Lipton, E. C., "A Different Satire," Art Speak, May 16, 1986, 1.

Maegawa, Hide, "D. Dominick Lombardi," The New York Gaho, Jan. 1, 2006, 20-21 and cover.

Martins, J. Fatima, "Examining the Myth Within: Lombardi's Gods and Monsters", Artscope, Sept/Oct, 2017, 54-55.

Mendelsohn, John, "HEAD at BOSI Contemporary", culturecatch.com, July 14, 2013.

Mendelsohn, John, "Post-Apocalyptic Tattoo: D. Dominick Lombardi's Dark Vision," d'ART International., Fall/Winter, 2009.

Morgan, Robert C., "D. Dominick Lombardi @ The Housatonic Museum of Art," WHITEHOT, Dec. 2009.

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Nemec, Vernita, "Disturbing Images," Art Speak, June 24, 1982, 3.

Raynor, Vivien, "Professionals Dominate in Show With Outsiders at Pace Gallery," New York Times, April 6, 1997, 18 (wc).

Raynor, Vivien, "A Show Celebrating Icons, But Not Just Figural or Sacred," New York Times, Dec. 22, 1996, 12 (wc).

Rockwell, Steve, "At the Intersection of Making Art and Curatorial Practice", d'ART International, Fall 2017/Winter 2018, 16-17.

Rubenstein, Bradley, "High Anxiety", culturecatch.com, Jan. 14, 2016

Rubenstein, Bradley, "Crowds," culturecatch.com, Dec. 16, 2010.

Streifeld, L. P., "Restoring the Character Balance at Silvermine," The Advocate & Greenwich Time, April 3, 2005, D3-D4.

Wilkinson, Jeanne, "New York's Lesley Heller Workspace, 'Shaky Ground': Seeing Nature in New Ways," ARTES, Feb. 4, 2016.

Wilson, Michael, "Apocalyptic Pop," Time Out New York, Jan. 15-21, 2009, 53.

Zimmer, William, "Narratives in Charcoal and Ink," New York Times, December 1, 2002, 10 (we)

Zimmer, William, "Form, Color and More from 25 Artists," New York Times, Aug. 13, 2000, 17 (ct).

Zimmer, William, "The 20th Century, Two Viewpoints in Sculpture and Collage," New York Times, Jan. 18, 1998, 18 (ct).



Reverse collage #14, 1994, acrylic and transferred vintage newspaper ink and paper on Plexiglas and wood
19.5 x 17 x 16 inches (Private collection)



Reviewing "Christo and Jeanne-Claude: Two Works in Progress", Park Ryu Sook Gallery, Seoul, South Korea, 2008



"The Post Apocalyptic Tattoo, A Ten Year Survey" curated by Carol Kino, Blue Star Contemporary Art Center, San Antonio, 2008



TOP: The New York GAHO, cover image, Japan, January, 2006

BOTTOM: BLURRED VISION: New Narrative Art, cover image, New York, December, 2005

QUOTES FROM CRITICS

"20th century is full of heady contradictions and a compounding of high and low elements. Mr. Lombardi is deliberately alluding to another uniquely 20th century practice, the Surrealist game of "exquisite corpse," in which words and images combine by chance in often startling ways.... they allude to a high-mindedness that is often challenged by the banality or tedium of the collage element, as with "Violence Explodes," the headline in "Reverse Collage No. 10."

William Zimmer, New York Times

"Lombardi's characters resemble futuristic blobs with eyes and noses, but they also have a charming Mutt'n'Jeff old school-comics feel to them... smooth, amorphous white sculptures suggesting a Noguchi-Roxy Paine hybrid.... Lombardi's odd creatures don't need the back story: they stand on their own."

Carly Burwick, ARTnews

"His characters are pervasive, demonic, and absurdly funny. Somehow they remind me of the Beat generation -- of William Seward Burroughs and Gregory Corso... Probably somewhere down deep in our Collective Unconscious, seething to come out is the secular truth of these characters, wedged between Plato's Republic and Freud's polymorphous perversity! I think that's what D. Dominick Lombardi means, if he means anything at all. I think he does. And he's driven to make us laugh, especially at our most unsuspecting fears, just when we think we're on top of it."

Robert C. Morgan, WHITEHOT

"Lombardi fuses humor and sadness to expose our gloriously tragic comic condition."

J. Fatima Martins, Artscope

"For the majority of his career Lombardi has blended the concerns and methods of Pop, Conceptual, and appropriation art with craft-making and popular culture to create his own unique iconography, often controversial and always engaging.... Lombardi is a razzle-dazzle impresario of the kitsch object, an explorer of clichéd roles and social disguises..."

Lauren Kaufman, NYARTS

"D. Dominick Lombardi paints a damaged world. The fact that this world is a fictive invention makes it nonetheless ruined.... Dominated by flat, slightly retro colors, painted in reverse behind lightly sanded Plexiglas, Lombardi's world is a place where identity is everything: who you are is defined by your personal damage and the role it creates for you in a network of relationships."

John Mendelsohn, d'ART